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ABSTRACT

This essay is a survey of selected literary works of fiction with drug-related thematic content. The themes represented in the survey reflect popular American attitudes toward drugs from pre-World War II through the 1970's. The roots of these themes, beginning with 17th century French cultural attitudes are explained. The subject has been treated broadly; there is no attempt to analyze literary characters who used drugs (for example, Sherlock Holmes), nor to consider the effect of drugs on the creativity of any authors who may have used drugs. An annotated bibliography of 41 novels is included. (Author)

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Research Issues 10

DRUG THEMES IN FICTION

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Cover Illustration

William Blake. The figure of Urizen or the Ancient of Days.
Frontispiece from *Europe*. Illuminated printing.

DRUG THEMES IN FICTION

by

Digby Diehl

November 1974

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FOREWORD

The issues of drug use and abuse have generated many volumes of words, all written in an attempt to explain the "problem" and suggest the "solution." Data have been generated by researchers from many disciplines, each looking at a particular aspect of an issue. The present booklet is one of a new series intended to aid researchers who find it difficult to find the time to scan, let alone read all the information which exists and which continues to be published daily in their area of interest. An attempt has been made to focus predominantly on empirical research findings and major theoretical approaches.

Included in volumes 1 through 7 of the series are summaries of the major research findings of the last 15 years, formulated and detailed to provide the reader with the purpose, methodology, findings and conclusions of previous studies done in the topic area. Each topic was chosen because it represented a challenging issue of current interest to the research community. As additional issues are identified, the relevant research will be published as part of this series.

Several of the volumes in the series represent a departure from the above description. These also represent challenging issues, and issues of current interest; they are, however, virtually unexplored areas which have received little attention from the research world. For example, the subjects of drugs and the visual arts, science fiction, and fiction--aspects of contemporary life which impact on all of us--are explored here by writers who have been deeply involved in those fields. Their content is perhaps provocative, and certainly stimulating.

The Research Issues series is a group project of staff members of the National Institute on Drug Abuse, Division of Research, Behavioral and Social Sciences Branch. Special thanks are due to the continued guidance and support of Dr. Louise Richards and Dr. Norman Krasnegor. Selection of articles for inclusion was greatly aided by the suggestions of a peer review group, researchers themselves, each of whom reviewed a topic of particular interest. It is my pleasure to acknowledge their contribution to the project here.

Dan J. Lettieri, Ph. D.
Project Officer
National Institute on Drug Abuse

A NOTE TO THE READER

This essay is a survey of selected literary works of fiction with drug-related thematic content. The themes represented in the survey reflect popular American attitudes toward drugs from pre-World War II through the 1970's. The roots of these themes, beginning with 17th century French cultural attitudes are explained. The subject has been treated broadly; there is no attempt to analyze literary characters who used drugs (for example, Sherlock Holmes), nor to consider the effect of drugs on the creativity of any authors who may have used drugs.

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DRUG THEMES IN FICTION

Literature, in all of its myriad forms, has historically performed as a mirror of mainstream culture, with only periodic nods toward the ghettos, hidden byways, and subcultures of civilization. Drug-related literature is no exception to this rule, for the literary references to drug use closely parallel popular attitudes toward drugs, from the earliest writings of man up to the present. The nineteenth century Romantics in France--particularly Baudelaire and his literary circle--provided the first concentration of drug-related literature which was not only a curiosity of Eastern exoticism, but an aesthetic mode. For reasons which will be made clear within this study, traditional drug literature in England and America from 1900 to 1945 was a faded continuation of Romantic literary notions inherited from the 19th century French tradition. The 1950's in America brought about a curious shift in the literary mainstream, placing sudden emphasis on the previously-ignored subcultural themes of sex, drugs, and race--a shift instigated by World War II experiences. Although the mid-1960's saw the most concentrated use of drugs in the American culture recorded in our history, it was not until the present decade that writers began to deal with spiritual and psychological explorations of drug experience as a way of continuing that Romantic visionary quest through the interior flights of chemically-stimulated fantasy.

Within English and American traditional fiction from 1945 to the present we may roughly distinguish three chronological and thematic categories:

1. Post World War II through the late 1950's. The prevalent drug is heroin; the central figure is the junkie; and the literary emphasis is upon a life style of existential alienation--a Romantic submergence in the drug subculture.

2. The Rock 'n Roll Flower Children of the 1960's. The prevalent drugs are marijuana and LSD; the central figure is the youthful student hippie; and the literary emphasis is upon experiential politics and social philosophy--the emergence of a "counter-culture" which challenges the dominant culture.

3. The Disillusionment of the 1970's. The prevalent drug (if you will) is imagination; the central figure is the visionary; and the literary emphasis is upon the drug hallucination--the imaginative projection as a mode of alternative reality.

The history of drug-related traditional literature is not only a study in shifting cultural attitudes, but a record of reaction to the increasing amount of knowledge in scientific areas, particularly in pharmaceutics. From the medieval exorcist to the Elizabethan alchemist to the fin-de-siecle apothecary, small growth in real understanding of biochemistry is seen; rather, the witchdoctor dressed in varying historical guises, always relying upon some form of narcotic. Well into the twentieth century, appalling mythologies and frauds were accepted as medical fact (Hechtlinger). World War II seems to represent a turning point. It was after this war, which prompted sophisticated medical research, mixed fighting men interracially, and took American fighting men into Japan and the culture of the East, that interest increased in such works as Baudelaire's Paradis Artificiel.

In the late 1940's, at the convergence of pharmaceutical knowledge and subculture discovery, literature turns to the world of the junkie, the Negro, the jazz musician, the homosexual, and the existential wanderer. From Frankie Machine in Nelson Algren's The Man with the Golden Arm to Hunter Thompson's pseudo-biographical antics in Fear and Loathing in Las Vegas, drug-related literature becomes more and more clearly the literature of picaresque experience. As intellectual currents have flowed away from the certain axioms of Marx and Freud toward the absurdity and nausea of Camus and Sartre, drug literature has become a symbolic quest through the ultimate frontier of the mind.

However, in order to follow the thematic development of drug literature in the twentieth century, we must look backward to the Romantic era, when a clear pattern of interaction between literature and drug use emerged in the French literary circle of Baudelaire. For research continuity, we are fortunate to have the only study of previous drug-related literature, by Professor Emanuel J. Michel, Jr., whose close reading of Baudelaire and his contemporaries reveals themes which continue to play throughout drug literature in England and America in the twentieth century (Mickel).

French interest in the Orient played a significant role in the development of drug literature. After the opening of trade relations with the Far East under Louis XIV, French aristocrats and intellectuals became fascinated with Oriental furnishings, clothing, curiosities, and various spices and perfumes--interest which continued to emerge

periodically in later centuries. These symbols of exoticism hinted particularly to the 19th century French writers at a bizarre way of life, much as the "exotic Negro subculture" has titillated 20th century American intellectuals. And, much as our drug culture of the American fifties was accompanied by Zen Buddhism, late 19th century France was inundated by various esoteric philosophies that sought the Greater Reality and universal correspondences. The Romantic era saw drugs flourishing in a world of semi-mystics, occultists, magnetists, and spiritualists.

Secondly, the 19th century drug poets suggested a Romantic vogue for spiritual transcendence and mystical escape from the ugly world of scientific reality and rational limitations. This yearning quickly translated itself in the form of Transcendentalism in 19th century America. "Perhaps its most important use, however, was as a means of presenting the world as a place in which one cannot really find reality. It has been used effectively by authors in connection with a character who participates in two distinct existences, both of which appear to be authentic." (Mickel, p. 348.)

Finally, the French Romantics explored one of the least noted areas of drug use in literature (and one with great potential for contemporary examination): the effect of the drug experience upon aesthetic sensibilities. The Artificial Paradises in French Literature offers extensive insight into drug imagery and drug-influenced aesthetics in Baudelaire. But the list of French writers and painters of that era whose work was undoubtedly influenced by the use of opium or hashish includes Lamartine, Nodier, Musset, Hegesippe Moreau, Murger, Grandville, Nerval, Balzac, Barbey d'Aurvilly, Sue, Boissard, Karr, Gautier, Dumas, and Hugo.

Early in the twentieth century, literary continuations of the themes explored by both the drug-using French and English writers (e.g., Samuel Coleridge and Thomas De Quincey) continue to be manifest in English language fiction. Joseph Hergesheimer's Java Head (1919) is a popular novel of the period which indicates the continued association of drug use with exoticism. The theme of this work involves Chinese immigrants and their use of opium as a cultural curiosity, rather than a decadent delight. This same "Kubla Khan" attitude is expressed in Aleister Crowley's novel The Diary of a Drug Fiend (1922). Crowley, who was an eccentric English outcast given to sexual excesses and rites of black magic, saw in his use of heroin a plunge into an illicit experience which enriched and strengthened the personality. The Diary of a Drug Fiend is allegedly based upon an actual situation in which Crowley took a group of drug addicts to an abbey in Sicily where they were allowed to indulge their drug needs to the fullest. Crowley's Romantic attitude is evident in the following

passage from the Diary:

> Man has a right to spiritual ambition. He has evolved to what he is, through making dangerous experiments. Heroin certainly helps me to obtain a new spiritual outlook on the world. I have no right to assume that the ruin of bodily health is injurious; and "whosoever will save his life shall lose it, but whoever loseth his life for My sake shall find it." (Crowley, p. 253.)

Throughout Crowley's novel we find emphasis upon the magical exotic aspects of drugs, in addition to the romantic search for some form of transcendence. But Crowley clearly had little interest in aesthetics. In the novel, his persona King Lamus says:

> What is modern fiction from Hardy and Dostoevski to the purveyors of garbage to servant girls, but an account of the complications set up by the exaggerated importance attached by themselves or their neighbors to the sexual appetites of two or more bimanous monkeys. (Crowley, p. 138.)

Crowley's work marks the appearance in English drug literature of two leit-motifs which continue to be prominent up to the contemporary period: first, the strong association of drugs with sexuality and, second, the use of drugs as a mode of personal development or exploration. This latter element of Crowley's writing connects with the Romantic notion that reality could be found within the drug experience--a notion quite clearly reaffirmed in the books of the contemporary author Carlos Castaneda, especially in A Separate Reality.

From the viewpoint of the 'thirties, the Crash of 1929 and the resultant Depression were penance for the decadence of the 1920's. In these circumstances, drug usage was viewed not as exoticism but as degeneracy. Somerset Maugham's Narrow Corner (1932), while not lacking in Maugham's wit, is imbued with a sense of social consciousness which continues to emerge periodically in all drug literature after. In Narrow Corner, an English doctor grows despondent and takes to the practice of opium smoking as a way of detaching himself from the woes of the Depression. He eventually retreats from all of his social obligations as a doctor and becomes an expensive nursemaid to a rich man in the Malay Archipelago.

With the advent of World War II, there was a frenzy for government research in pharmaceuticals. At the Sandoz laboratories in Switzerland, Dr. Albert Hofman took the first "acid trip" in 1943 when he accidentally ingested some d-lysergic acid diethylamide tartrate 25. Throughout Europe and the Pacific, U.S. soldiers became

familiar with various types of narcotics, both in the form of pain-killers and exotic thrills. And shortly after the war ended the literature of the contemporary drug culture began: The Man with the Golden Arm (1949), On the Road (begun in 1951), The Invisible Man (1952) and Junkie (1953).

The focal point of drug literature in the 1950's is undoubtedly William Burroughs' Naked Lunch. The victim of censorship trials, this work has most often been written about (by Norman Mailer, Allen Ginsberg, Susan Sontag, et. al.) as a book dealing primarily with homosexuality. However, Frank D. McConnell offers a corrective perspective. Analyzing Burroughs' character of the addict, McConnell gives us insight into the thematic connections with the nineteenth century:

> In the simplest terms, of course, the junky himself is an invention of the Romantic era. This disreputable, shabby, compulsive wanderer carrying his mysterious and holy wound is a figure first incarnated in the alcoholic Burns or in the mad Chatterton who so fascinated Wordsworth, and brought to a nearly final development in Coleridge himself... It is only after the Romantics had taught us the impossibility of a transubstantiation of things from above, that the negative eucharist of the outlaw and the sensualist became an aesthetic possibility. (McConnell, p. 672.)

This "aesthetic possibility" takes shape in the existential life of the addict. Here we must differentiate between literature in which addicts serve simply as exotica or representatives of social problems and the true "literature of addiction" which immerses the reader in the drug experience through story and prose technique. The Man with the Golden Arm, with its naturalistic study of the addict as anti-hero, fits into the former mode, as does even Burroughs' first book, Junkie. The "literature of addiction" is reserved for the likes of Samuel Coleridge, Thomas De Quincey, Malcolm Lowry, and William Burroughs.

This is, we should note, an experiential tradition, in which the validity of the writer's information, his life, gives weight to his drug metaphors. Yet ultimately, the drug writer is clearly concerned with the communicative function of all literature:

> ...Those who are not addicted should really find Naked Lunch no less accessible than those who are--in fact, most of those who prize the book as secret cult-knowledge actually belong to a movement toward the non-addictive hallucinogens

and marijuana which has less to do with the imaginative energy of Naked Lunch than the "straight" attitude toward drugs. The "hallucinations" which make up the bulk of the book are not the futuristic and numinous visions reported by users of LSD, but are rather clarified visions of present reality made more terrible by what we have already described as the addict's absolute dependence on real things in their aspect of maximum power. (McConnell, p. 675.)

Out of the San Francisco Renaissance of 1956-1957, an existential vision of reality was shaped by writers such as Ginsberg, Corso, Ferlinghetti, Gold, Kerouac, and Trocchi. This is summarized most simply in The Connection, Jack Gelber's off-Broadway play which was both a harshly realistic experience and an allegory. Like characters in the developing Theatre of the Absurd, the junkies in this play and in the books of the era live a life of no exit; they exist in tight, self-contained worlds of their own creation, existential men carving a separate reality out of nothingness with the hypodermic needle. Or to put it in Burroughs' own words, from Junkie, "Junk is not, like alcohol or weed, a means to increased enjoyment of life. Junk is not a kick. It is a way of life." (Burroughs, p. 128.)

Summing up the image of the junkie from the literature of this era, Marcus Klein writes:

> It is not the junkie but the junkie's fabulous shadow that is news. The life of the drug, retreat under discipline ("There is no more systematic nihilism than that of the junkie in America." --Trocchi), might be a metaphor that will tell us who we are (our own poisoned blood; waiters who wait for another round of waiting); where we are (Nowhere, man; Heaven, man); where we are going ("One is no longer grotesquely involved in the becoming. One simply is." --Trocchi. "Running out of veins and out of money." --Burroughs); how to live (a man has his freedom; you can be very cool man; you don't have to live). And these matters are important. In a time of confusions and staggering possibilities of treachery, of engineered ideas and disillusion in the areas of volition and purpose, these metaphysical matters are imperative. (Klein, p. 364.)

Yet as literature rounds the bend of the decade of the 'sixties, it finds itself already outdistanced by the emerging counter-culture. The experiential fascination of drug literature has turned into

experiential politics and social philosophy: while underground manufacturers of LSD such as Owsley Stanley stamp out pads of LSD for an hallucinogenic generation in the Haight-Ashbury, the imagery of the 'sixties is played out not in novels but in motion pictures like Easy Rider and 2001, psychedelic light shows, and the pulsations of the Beatles, the Stones, and the Grateful Dead.

The drug literature popular in this era is typified by mind trips such as Herman Hesse and Tolkien and nonfiction experiential reports, such as Carlos Castanenda's Teachings of Don Juan, or Tom Wolfe's Electric Kool-Aid Acid Test. This complicated transitional era in drug literature is probably best analyzed by Theodore Roszak in "The Counterfeit Infinity", a chapter of The Making of a Counterculture, in which he utilizes Coleridge's rejection of science and objective consciousness to explain a philosophy of 1960's drug culture.

The contemporary excursions into drug literature are fragmented into continuations of the Romantic tradition, writers of the experiential vogue, new moralists, and commercial exploiters of a social phenomenon. Certainly the novels cited in the accompanying bibliography written by Richard Farina, James Leo Herlihy, and Gurney Norman reach out for new versions of the politics of ecstasy. Their joy-tripping is not always without moral judgment, but its central thrust is in the central pleasures of life enhanced by drugs. Hunter Thompson's Fear and Loathing in Las Vegas (1971) or Joan Didion's Play It As It Lays (1970) recreate those tight, subjective existential worlds of the 'fifties junkies that more closely fit the "literature of addiction" pattern discerned by McConnell.

In Thompson, the modality of drug lunacy has not the purist aspects of heroin addiction, but rather embraces the entire spectrum of uppers, downers, drugs and alcohol that are available:

> The sporting editors had also given me $300 in cash, most of which was already spent on extremely dangerous drugs. The trunk of the car looked like a mobile police narcotics lab. We had two bags of grass, 75 pellets of mescaline, five sheets of high-powered blotter acid, a salt shaker half full of cocaine, and a whole galaxy of multi-colored uppers, downers, screamers, laughers...and also a quart of tequila, a quart of rum, a case of Budweiser, a pint of raw ether and two dozen amyls. (Thompson 1971, p. 7)

Through the nightmare combination of all these drugs, Thompson gives us a frighteningly realistic vision of Las Vegas in both physical and psychological terms. Similarly, in 1972 he followed the

presidential campaigns in a drug haze, reporting to us through his hallucinations and distortions one of the best nonfiction accounts of how that crucial political game was played in Fear and Loathing on the Campaign Trail.

The ultimate frontier of the mind, offering a new reality to explore beyond the parameters of our humdrum existence, beckons for writers in the 1970's. In an essay on the drug counter-culture entitled "The New Mutants", Leslie Fiedler examines the literature and life style of this generation with a look at the new social psychiatry of R.D. Laing in the context of William Burroughs' works:

> ...poets and junkies have been suggesting to us that the new world appropriate to the new men of the latter twentieth century is to be discovered only by the conquest of inner space: by an adventure of the spirit, an extension of psychic possibility, of which the flights into outer space--moonshots and expeditions to Mars--are precisely such unwitting metaphors and analogues as the voyages of exploration were of the earlier breakthrough into the Renaissance, from whose consequence the young seek now so desperately to escape. (Fiedler, p. 399.)

The co-existent themes of exploration and escape bring us nearly full cycle in the tradition of drug-related literature. Those Romantic plunges into exoticism, resulting in the aesthetics of Baudelaire, are being repeated by middle-brow writers of the 1970's such as Jacqueline Susann in Valley of the Dolls, with perhaps not the same quality of literary results. As the Romantics attempted to transcend the Industrial Revolution so our contemporary writers, particularly those from the counter culture--Ken Kesey, Hunter Thompson, Theodore Roszak--are reaching for an ecological paradise outside of our polluted world of capitalism and technology. And after two decades of literature celebrating the junkie or drug-user life-styles, we are returned to an understanding of drug experience which is virtually as "magical" as that of the medieval exorcist.

It is the integration of the drug-user into society, the doper as Everyman, that opens a new phase of drug literature in the contemporary era. And it is in this newfound representative role that the drug literature of contemporary America may ultimately play a significant part as a mirror of our culture. Unlike the traditionally outcast black magician or the black jazz musician, we come to identify with the drug taker in contemporary writing as on a trip for all of us: an astronaut of inner space.

SOME THOUGHTS FOR FURTHER RESEARCH

As the reader surveys this modest bibliographical foray into drug-related literature, he will no doubt be struck by the variety of writers represented, the myriad of possibilities revealed for further research, and perhaps some omissions, which may be added to the next effort in this line of research. I would like to make some observations about two hindrances in this research effort and make some suggestions for further exploration.

The first hindrance is the non-linear nature of the drug experience which naturally takes its forms of expression outside of literature. For the drug users of the 'fifties, heroin was a life style of its own, requiring no particular expression (although a significant argument could be made for the influence of drugs in jazz music during that period when a large percentage of musicians were addicts or were closely involved in the drug world). In the 1960's, which embraced widespread availability of LSD, psilocybin, mescaline, and marijuana, life style played an important part in the subcultures of Haight-Ashbury and Chelsea. But during that era of drug use, "total environments" of a temporary and artificial nature became the more significant artistic manifestations of narcotic experimentation. Little has been written, for example, about the imaginative design of light shows and freak-outs which were almost nightly occurrences during this period. The creative projections of technology---black-light, lasers, holographs, multi-image projection, and stroboscopic spotlights---became commonplace adjuncts to the drug culture. "Trip films" such as Space Odyssey: 2001, Performance, Chappaqua, A Dream Of Wild Horses, and Mad Dogs and Englishmen filled theaters with zonked-out marijuana-smoking long-haired kids. And rock and roll music, both in performance and in recordings, utilized drug-influenced distortions of sound which have had great impact upon both popular and classical music.

In the instance of this first hindrance, I feel it is clear that future studies of literature which are undertaken should not be limited to directly drug-related fiction. Much of the nonfiction writing of this era--articles from the underground newspapers, defunct youth publications such as Eye and Cheetah, or even descriptive writings from the legitimate press--reveals the substance and flavor of that drug

culture more fully than traditional novels or short stories. Nonfiction writers such as Tom Wolfe (The Electric Kool-Aid Acid Test), Carlos Castaneda (The Teachings of Don Juan, Journey to Ixtlan, and A Separate Reality), and Timothy Leary (The Politics of Ecstasy) provide insights into the drug experience that interrelate with those visions from fiction in a manner that might usefully be examined. Related fiction without drug content, such the writings of Herman Hesse, J.R.R. Tolkien, and Henry Miller, should be included in any extensive examination of the drug culture. Related phenomena in demonology, mystic philosophies, radical politics, and even such obscure fields as herbal medicine deserve notice.

Although several of these elements have been studied in isolation, I suspect that only a large, coordinated research effort examining this huge mass of information will yield the full view of drug use in the American culture of real significance. Also, since drug use has often been simplified as the confrontation between scientific materialism and mystical hallucinations, it is appropriate that this interface of reality and illusion be the focal point rather than the line of demarcation for drug studies.

The second hindrance in this study is of a different nature, the weakness of traditional literary research sources for drug study. None of the major bibliographical sources--the Bibliographic Index, the Fiction Catalogue, or the Book Review Index--contain a subcategory for fiction pertaining to narcotics. A surprising number of the books included in my bibliography are not available through large public or college libraries. (I refer to "availability" in two senses: often the books are not included in the library catalogue, or more frequently they are catalogued but "permanently" missing from the shelves. College course reading lists, library recommendation lists, and other non-scientific or non-technical bibliographies rarely include material outside the narrow parameters of standard data that have been sifted for over a decade. Periodicals with drug information, even those as popular as Playboy, are often unavailable and rarely indexed. The aforementioned short-lived Cheetah and Eye are not available outside of the Library of Congress and a few dirty book stores, to my knowledge.

Despite the abundance of scientific and sociological data relating to drug use, there appears to be an implicit taboo about drug data in the arts and in the mainstream culture. (I have received more helpful information about juvenile drug literature from high school teachers than from any of the sophisticated library sources.) This taboo, coupled with the diffuse nature of the influence of contemporary drug culture, demands some resourceful and imaginative exploration on the part of interested researchers. But as an explorer who has

touched the merest tip of this scholarly iceberg, I can report that the investigative possibilities are fascinating, rewarding, and often chilling.

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POST VICTORIAN

Author: Crowley, Aleister

Title: The Diary of a Drug Fiend

Publisher: E.P. Dutton, New York

Pages: 368 pp.

Date: 1923

Format: Novel

Descriptor: Exoticism

Annotation: After experimenting with drugs, a young couple become addicted and involved in a utopian drug commune led by a mysterious master.
Viewpoint toward drugs: negative.

Author: Hergesheimer, Joseph

Title: Java Head

Publisher: Knopf, New York

Pages: 279 pp.

Date: 1919

Format: Novel

Descriptor: Exoticism; Opium

Annotation: The son of an old seafaring family brings home a Manchu wife from China whose oriental ways include opium-smoking. A study in social contrasts and the view of drugs in 19th century America, particularly Salem, Massachusetts.
Viewpoint toward drugs: negative.

Author: Maugham, William Somerset

Title: Narrow Corner

Publisher: Doubleday, New York

Pages: 314 pp.

Date: 1932

Format: Novel

Descriptor: Escapism; Exoticism; Opium

Annotation: Opium-smoking appears to give an English doctor a psychological and philosophical detachment from life which allows him to leave his practice to treat a wealthy patient in the Malay Archipelago---a "narrow corner" of the earth. Viewpoint toward drugs: negative.

ANNOTATED BIBLIOGRAPHY

POST WORLD WAR II

Author: Algren, Nelson

Title: The Man with the Golden Arm

Publisher: Doubleday, New York

Pages: 343 pp.

Date: 1949

Format: Novel

Descriptor: Heroin; Social problems

Annotation: Heroin addict Frankie Machine is a Purple Heart veteran who finds survival difficult in the drug subculture of post-war Chicago. Grim realism and stark descriptions of drug addiction.
Viewpoint toward drugs: negative.

Author: Baldwin, James

Title: Another Country

Publisher: Dial Press, New York

Pages: 436 pp.

Date: 1962

Format: Novel

Descriptor: Social problems

Annotation: A small group of acquaintances, white and black, roam the subcultures of Harlem, Greenwich Village and France in a series of social and sexual encounters which include drug experiences as a mode of normalcy.
Viewpoint toward drugs: negative.

Author: Burroughs, William

Title: Junkie

Publisher: Ace Books, New York

Pages: 157 pp.

Date: 1953

Format: Novel

Descriptor: Heroin; Life styles

Annotation: A relentlessly realistic story of a heroin addict's life and the drug culture surrounding him. Although some information about addiction clearly departs from fact, this is written in a tough, objective style that places addiction under the jeweler's eye.
Viewpoint toward drugs: neutral.

Author: Burroughs, William

Title: Naked Lunch

Publisher: Grove, New York

Pages: 255 pp.

Date: 1962

Format: Novel

Descriptor: Life styles

Annotation: A surrealistic novel about the underground culture of drug addiction and homosexuality, told with a fragmented style which approximates drug hallucinations and fantasies.
Viewpoint toward drugs: neutral.

Author: Burroughs, William

Title: Nova Express

Publisher: Grove, New York

Pages: 187 pp.

Date: 1964

Format: Novel

Descriptor: Life styles

Annotation: Told in the manner of an hallucinatory interplanetary cops-and-robbers story with the Nova Police tracking down the Nova Mob in a futuristic drug-ridden society, this novel takes Burroughs' macabre humor about addiction and homosexuality into a dimension of social criticism and parody.
Viewpoint toward drugs: neutral.

Author: Burroughs, William

Title: The Soft Machine

Publisher: Grove, New York

Pages: 182 pp.

Date: 1966

Format: Novel

Descriptor: Life styles

Annotation: Burroughs applies an even more surrealistic literary technique in this novel than in Naked Lunch; the content is a series of drug hallucinations related not by content, but by style of narration.
Viewpoint toward drugs: neutral.

Author: Burroughs, William

Title: The Ticket That Exploded

Publisher: Grove, New York

Pages: 217 pp.

Date: 1967

Format: Novel

Descriptor: Life styles

Annotation: The Nova Mob appears in this novel, as Burroughs develops his metaphor of everyone in society as a junkie for something. This futuristic society shows many elements at war, all obeying the "Algebra of Need."
Viewpoint toward drugs: neutral.

Author: Ellison, Harlan

Title: Gentleman Junkie

Publisher: Regency Books, Evanston, Illinois

Pages: 160 pp.

Date: 1961

Format: Novel

Descriptor: Social problems

Annotation: A collection of short stories dealing with juvenile delinquency and street gangs, but incorporating the world of drug addiction, particularly in the title story, which vividly depicts the pain of addiction.
Viewpoint toward drugs: negative.

Author: Ellison, Ralph

Title: Invisible Man

Publisher: Random House, New York

Pages: 439 pp.

Date: 1952

Format: Novel

Descriptor: Social problems

Annotation: A study in the black subcultures and in the psychology of a black man from a small Southern town who rejects white culture after a Harlem race riot. Scenes of the black drug culture are vivid.
Viewpoint toward drugs: negative.

Author: Isherwood, Christopher

Title: Down There on a Visit

Publisher: Simon and Schuster, New York

Pages: 318 pp.

Date: 1962

Format: Novel

Descriptor: Social problems

Annotation: This fictionalized autobiography, divided into four segments, follows the life of a young man and his encounters, which include a series of debaucheries, including drugs.
Viewpoint toward drugs: negative.

Author: Kerouac, Jack

Title: The Dharma Bums

Publisher: Viking, New York

Pages: 244 pp.

Date: 1958

Format: Novel

Descriptor: Experiential mode

Annotation: The story of two peripatetic denizens of the West Coast drug culture seeking enlightenment through Zen Buddhism captures the ambience of a social era in the '50's perfectly, including the drug culture.
Viewpoint toward drugs: positive.

Author: Kerouac, Jack

Title: On the Road

Publisher: Viking, New York

Pages: 310 pp.

Date: 1957

Format: Novel

Descriptor: Experiential mode

Annotation: This picaresque novel moves across the U.S.A. with Sal Paradise and Dean Moriarity as they search jazz joints, crash pads, dope dens, and interstate highways for new ways---chemical or spiritual---to get high.
Viewpoint toward drugs: positive.

Author: Kerouac, Jack

Title: The Subterraneans

Publisher: Grove, New York

Pages: 111 pp.

Date: 1958

Format: Novel

Descriptor: Experiential mode

Annotation: This story of a love affair between Les Percepied, the writer's persona, and a young black girl is punctuated by drug trips and sex experiences typical of Kerouac.
Viewpoint toward drugs: positive.

Author: Kerouac, Jack

Title: Vanity of Duluoz

Publisher: Coward-McCann, New York

Pages: 280 pp.

Date: 1968

Format: Novel

Descriptor: Life styles

Annotation: This novel traces the "coming of age" of the author in the '30's and '40's---his initiation into the hip culture in New York, his casual introduction to drugs, and his passionate attachment to youth.
Viewpoint toward drugs: positive.

Author: Mills, James

Title: Panic in Needle Park

Publisher: Farrar, Straus, and Giroux, New York

Pages: 212 pp.

Date: 1966

Format: Novel

Descriptor: Life styles

Annotation: When the supply of heroin in New York is drastically curtailed in 1964, two young junkies are caught in the "panic" and search the world of addicts for a fix.
Viewpoint toward drugs: negative.

Author: Selby, Hubert, Jr.

Title: Last Exit to Brooklyn

Publisher: Grove, New York

Pages: 304 pp.

Date: 1964

Format: Novel

Descriptor: Life styles

Annotation: Although the book is principally about the sexual underworld of New York, it also explores the drug use and addiction prominent in that seamy life of violent survival.
Viewpoint toward drugs: negative.

Author: Trocchi, Alexander

Title: Cain's Book

Publisher: Grove, New York

Pages: 252 pp.

Date: 1960

Format: Novel

Descriptor: Heroin; Life styles

Annotation: A fictionalized autobiography of a drug addict living on a houseboat in New York, whose addiction is a way of life---one that becomes more manageable for him than marriage, which he abandons for heroin.
Viewpoint toward drugs: negative.

ANNOTATED BIBLIOGRAPHY

ROCK 'n ROLL FLOWER CHILDREN

OF THE 1960's

Author: Coles, Robert

Title: The Grass Pipe

Publisher: Little, Brown, Boston, Massachusetts

Pages: 112 pp.

Date: 1969

Format: Novel

Descriptor: Social problems

Annotation: This short novel, aimed at a juvenile audience, tells the experiences of three boys who decide to smoke marijuana during their freshman year in high school.
Viewpoint toward drugs: negative.

Author: Matthiessen, Peter

Title: At Play in the Fields of the Lord

Publisher: Random House, New York

Pages: 373 pp.

Date: 1965

Format: Novel

Descriptor: Perception

Annotation: In a story about missionaries in the Amazon, Matthiessen incorporates a detailed study of the South American Indians' use of a drug called "ayahausca", evidently in the hallucinogen family.
Viewpoint toward drugs: neutral.

Author: Pynchon, Thomas

Title: V, a Novel

Publisher: Lippincott, Philadelphia, Pennsylvania

Pages: 492 pp.

Date: 1963

Format: Novel

Descriptor: Hallucinogenic experience

Annotation: At a level of absurdity and distortion suggesting drug hallucination, this novel caroms through the experiences of a schlemiel named Benny Profane and an adventurer named Stencil, who is searching for the significance of the identity of "V".
Viewpoint toward drugs: positive.

Author: Salas, Floyd

Title: What Now My Love

Publisher: Grove, New York

Pages: 154 pp.

Date: 1969

Format: Novel

Descriptor: Social problems

Annotation: A realistic story of the Mexican-American drug culture told through two men and a woman on the run from a narcotics raid in San Francisco in which a federal narcotics agent was killed.
Viewpoint toward drugs: negative.

Author: Susann, Jacqueline

Title: Valley of the Dolls

Publisher: Bernard Geis Associates, New York

Pages: 442 pp.

Date: 1966

Format: Novel

Descriptor: Escapism

Annotation: A novel about three women, their careers, their sex lives, and their dependence upon pills to get them through their bleak existences---a popular look into "middle class" drug abuse.
Viewpoint toward drugs: negative.

Author: Wojciechowska, Maia

Title: Tuned Out

Publisher: Harper and Row, New York

Pages: 125 pp.

Date: 1968

Format: Novel

Descriptor: Social problems

Annotation: A high school boy has a disillusioning and terrifying summer vacation when his older brother returns from college, no longer an idol, but deeply into drugs and related problems.
Viewpoint toward drugs: negative.

ANNOTATED BIBLIOGRAPHY

THE DISILLUSIONMENT

OF THE 1970's

Author: Anonymous

Title: Go Ask Alice

Publisher: Avon Books, New York

Pages: 187 pp.

Date: 1973

Format: Novel

Descriptor: Social problems

Annotation: Based on the diary of a 15-year-old drug user, this novel chronicles her bizarre drug encounters and her struggle to escape the pull of the drug culture which feeds both her need for drugs and her anxieties.
Viewpoint toward drugs: negative.

Author: Burroughs, William, Jr.

Title: Kentucky Ham

Publisher: Dutton, New York

Pages: 194 pp.

Date: 1973

Format: Novel

Descriptor: Social problems

Annotation: A fictionalized autobiographical account of experiences with heroin, speed, paregoric, Desoxyn, and Dilaudid by the son of the author of Naked Lunch.
Viewpoint toward drugs: negative.

Author: Corley, Edwin

Title: Acapulco Gold

Publisher: Dodd, Mead, New York

Pages: 329 pp.

Date: 1972

Format: Novel

Descriptor: Escapism

Annotation: Based on the hypothesis that the government is about to legalize marijuana, this novel follows the steps a major tobacco company and an advertising agency go through to prepare for the sale of their new product: "Acapulco Gold".
Viewpoint toward drugs: positive.

Author: Didion, Joan

Title: Play It as It Lays

Publisher: Farrar, Straus, Giroux, New York

Pages: 214 pp.

Date: 1970

Format: Novel

Descriptor: Escapism

Annotation: The actress heroine of this Hollywood novel struggles through a bizarre life on uppers and downers, eventually watching her best friend die of barbiturate overdose in her arms.
Viewpoint toward drugs: negative.

Author: Douglas, Michael

Title: Dealing or the Berkeley-to-Boston-Forty-Brick-Lost-Bag Blues

Publisher: Knopf, New York

Pages: 222 pp.

Date: 1971

Format: Novel

Descriptor: Escapism

Annotation: A student at Harvard flies to Berkeley to score marijuana for a Boston dealer. This turns into a comic chase with a funny cast of collegiate characters getting caught in a narcotics raid with 40 bricks of marijuana.
Viewpoint toward drugs: positive.

Author: Farina, Richard

Title: Been Down So Long It Looks Like Up to Me

Publisher: Random House, New York

Pages: 329 pp.

Date: 1966

Format: Novel

Descriptor: Experiential mode

Annotation: The story of a student's picaresque travels across the United States and into Cuba, where marijuana and peyote experiences play a regular role in the life of the hip subcultures he visits.
Viewpoint toward drugs: positive.

Author: Gent, Peter

Title: North Dallas Forty

Publisher: Morrow, New York

Pages: 314 pp.

Date: 1973

Format: Novel

Descriptor: Escapism

Annotation: The story of the last eight days in a professional football player's career details the use of drugs by the team as stimulating and pain-killing agents as well as drug use by the players for escape from the harsh life of physical punishment that they live.
Viewpoint toward drugs: negative.

Author: Norman, Gurney

Title: Divine Right's Trip: A Folk Tale

Publisher: Dial Press, New York

Pages: 302 pp.

Date: 1972

Format: Novel

Descriptor: Hallucinogenic experience

Annotation: A latter-day Kerouac tale of a hash-inspired vision which sets off a hallucinogenic trip across the U.S.A. in a "day-glow" painted VW van which ends with a "return to the earth" on a Kentucky farm.
Viewpoint toward drugs: positive.

Author: Herlihy, James Leo

Title: The Season of the Witch

Publisher: Simon and Schuster, New York

Pages: 384 pp.

Date: 1971

Format: Novel

Descriptor: Escapism; Social problems

Annotation: Told as the diary of a 17-year-old runaway searching for her father, this novel explores the use of drugs in the counterculture as escape from painful realities and social surroundings found untenable.
Viewpoint toward drugs: negative.

Author: MacDonald, John

Title: Dress Her in Indigo

Publisher: Lippincott, New York

Pages: 255 pp.

Date: 1971

Format: Novel

Descriptor: Social problems

Annotation: Travis McGee, "salvage artist", follows a dead girl's tracks to the drug freak scene in Mexico, where she spent the last months of her life.
Viewpoint toward drugs: negative.

Author: McCune, Ned

Title: The Gateway

Publisher: Dell Publishing Company, New York

Pages: 203 pp.

Date: 1973

Format: Novel

Descriptor: Social problems

Annotation: A novel about a banker who goes on a methedrine bender on the weekend and slips over the edge of reality into paranoid hallucinations which end up in a violent finish in which he dies.
Viewpoint toward drugs: negative.

Author: Michener, James

Title: The Drifters

Publisher: Random House, New York

Pages: 751 pp.

Date: 1971

Format: Novel

Descriptor: Social problems

Annotation: A 60-year-old financier follows six young people around the world; one of them is Monica, the drug-addict daughter of a British ex-colonel. A survey of the youth scene, including, inevitably, drugs.
Viewpoint toward drugs: negative.

Author: Steward, Ramona

Title: The Possession of Joel Delaney

Publisher: Little, Brown, Boston, Massachusetts

Pages: 279 pp.

Date: 1970

Format: Novel

Descriptor: Hallucinogenic experience

Annotation: The witchcraft possession of Joel Delaney by a spirit, Tonio, after an LSD experience, criss-crosses social and drug themes in a story of psychological complexity.
Viewpoint toward drugs: negative.

Author: Thompson, Hunter

Title: Fear and Loathing in Las Vegas

Publisher: Random House, New York

Pages: 231 pp.

Date: 1971

Format: Novel

Descriptor: Reality

Annotation: This fictionalized story of a journalist's trip to Las Vegas on a variety of uppers, downers, and hallucinogenics provides a distortion screen on which the bizarre world of gamblers and tourists is projected with impressively vivid literary technique.
Viewpoint toward drugs: neutral.

Author: Tidyman, Ernest

Title: Shaft

Publisher: Macmillan, New York

Pages: 188 pp.

Date: 1970

Format: Novel

Descriptor: Social problems

Annotation: A black superhero private detective grapples with heroin traffic, black militants, the Mafia, and the evils of a white world in general.
Viewpoint toward drugs: negative.

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